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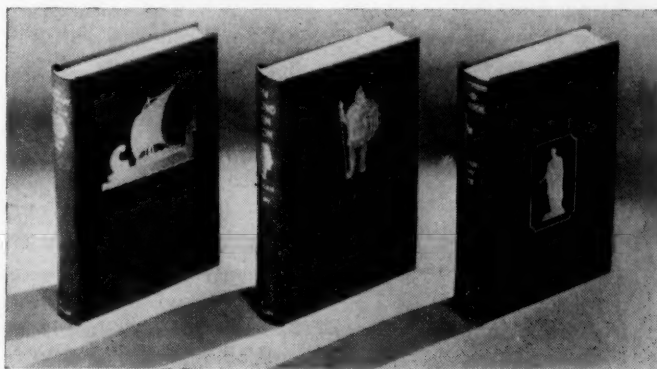
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ABSTRACTS OF ARTICLES

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CLASSICAL WEEKLY

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MEMORANDA

THE STATUS OF THE AMERICAN SCHOOLS

ROME: "The American Academy in Rome will probably continue to run, though in modified form, as long as Italy remains neutral. Most of the fellows who were over there have remained. . . . Mr. Aldrich and Professor Van Buren will continue their work regularly as far as is possible under the changed conditions. The library will remain open.

"Professor Rhys Carpenter is still here [in America] but the State Department has agreed to validate his passport, and he is anxious to go to Rome and take up his work, to which the trustees have consented.

"The new appointees to the fellowships cannot sail, as their passports will not be validated for travel in Europe. The trustees have given them the option of deferring their fellowships or of pursuing their work in America under Academy supervision. . . .

"If the war continues, it is probable that no competition will be held next year, nor will there be a summer session."

ATHENS: The School is carrying on with Director Gorham P. Stevens, Assistant Director Arthur W.

Parsons, three Fellows, and three students. No excavations are planned for 1940. There will be no summer session in 1940. Fellowship examinations will be held in February as usual.

JERUSALEM: "The American School of Oriental Research in Jerusalem has remained open through all the disturbances of the past few years. Students have been in attendance each year, and the work of exploration and excavation has continued. A second campaign at Tell el Kheleifeh (Ezion-geber) was carried out successfully last spring. Director Glueck is now in this country for a series of lectures, but will return in January. Professor Clarence S. Fisher is now in charge. The Thayer Fellow, Dr. Harold W. Glidden, is in residence at the School with his wife, and a few other people are there also. . . . It is doubtful that any other students will reach the School this winter."

BAGHDAD: "The American School of Oriental Research at Baghdad is not carrying on any excavation this year. Its Library, which is housed and cared for by the Iraq Department of Antiquities, is open for the use of scholars. Professor Theophile J. Meek was appointed as Annual Professor this year, but there is little likelihood that he will be able to go out."

COMING ATTRACTIONS

OCTOBER 26-28 Wooster College

OHIO CLASSICAL CONFERENCE

President: Professor Arthur M. Young, University of Akron

OCTOBER 27-28 Agnes Scott College

CONFERENCE FOR TEACHERS OF LATIN

Guest Speaker: Professor W. A. Oldfather, University of Illinois

Lecture: The Increasing Importance of Latin and Greek for the Understanding of English

OCTOBER 27 Wilmington

DELAWARE STATE TEACHERS ASSOCIATION

Speaker: Miss Mildred Dean, Roosevelt High School, Washington

Topic: Language at the Crossways

OCTOBER 27 Gilbert Stuart Junior High School, Providence

CLASSICAL ASSOCIATION OF NEW ENGLAND

RHODE ISLAND BRANCH

Chairman: Professor Frank P. Jones, Brown University

Speaker: Miss Susan E. Shennan, New Bedford High School

Topic: Observations on the Relation of Language to the Psychologists' Conditional Response

REVIEWS

The Lyric Genius of Catullus. By E. A. HAVELOCK. xii, 198 pages. Blackwell, Oxford 1939 8s. 6d.

Professor Havelock provides very agreeable verse translations, or rather imitations, of twenty-six poems of Catullus, mainly of the shorter lyrics. These versions reveal a sympathetic appreciation of the poet's lyric moods. One example may serve to indicate his skill:

There never was a woman who could say,
And say it true,
That she was loved of any, O my love,
As I love you.
There never was a loyal promise given
Faithful and free,
As loyalty to you, because I love you,
Is given from me. (Poem 87)

For the many teachers who today are obliged to present Latin literature in translations, and who find previous translations in verse inadequate, these new versions will add to the small store provided by Davies' rendering of the third poem and by Jebb's exquisite reproduction of the hymn to Diana.

More provocative are the stimulating essays which Havelock attaches to his imitations and which reveal his "analysis of the Catullan temper." His preface declares that "he makes none of the claims proper to a severe work of scholarship," but these essays betray a far from negative attitude toward academic criticism. The first is a genial and well-deserved satire directed against the biographical critic (pages 80-81 are admirable), a heartless scoundrel who interprets the art of Catullus in terms of a purely hypothetical reconstruction of the poet's life. A second essay (87-96) explains Catullus' apologetic cultivation of lyric poetry in defiance of the "unromantic Roman temper." This point of view leads the author to express some extraordinary ideas regarding the Roman attitude toward sexual passion, with digressive remarks on Vergil that a more exact scholarship could easily correct (92-93). The contrast drawn between Catullus and the later elegists, who are merely "professional lovers," is, however, quite justified. Overemphasis on Roman gravitas prompts an exaggerated estimate of Catullus as "the least Roman of the Romans."

Perhaps the most exciting chapter follows, in which (96-104) Havelock ascribes urbanitas to Catullus, as a dominant quality, and explains the simple, direct style of the poet and his colloquialisms as a conscious, sophisticated mannerism instead of a spontaneous expression of a simple, direct personality. Havelock seems to me rather oblivious of the correspondingly direct and simple style of the coarser poems of invective, and to be in danger of constructing two Catulluses (76) quite in the fashion of those whom he criticises adversely in his

earlier discussion of historical scholarship. Imperious lucidity is, I believe, Mackail's phrase for the dominant quality of Catullus' style, and I can see no evidence in favor of substituting for it any recognition of a mannered, sophisticated elegance.

On the other hand the chapter on Catullus as a "romantic scholar" (124-131) is extremely helpful and suggestive. The parallels from modern poetry which illustrate the value of allusion to history, legend, and place-names from an aesthetic standpoint provide an effective antidote to the cursory dismissal in classroom of such matters as merely Hellenistic pedantry.

Observations in defense of his own conception of translation (145-160) and on the relation of the 'novi poetae' to Hellenistic poetry (161-184), conclude the volume, and contain happily phrased and often independent thoughts that either carry conviction or provoke wholesome opposition. If one could only persuade the author that translation and appreciation of art are the culmination of exact scholarship instead of being something apart from scholarship and alien to it, we could welcome the volume without reservations. But such appreciative estimates of classical poetry are always accompanied by references to "the unconscious ease of French civilization" and "the studied and laborious learning of Germany" as if there were something in exact scholarship that prevents an understanding of poetry as a fine art. The evidence of classroom teaching and of scholarly publication certainly does much to promote this false antithesis. But the author's obvious literary taste and judgment could hardly be impaired by combining a more exact scholarship with his natural gifts in appreciating Catullus' lyrical moods. By the methods of exact scholarship one may arrive at a totally different understanding of the second poem from that suggested on page 108, and this understanding would affect the spirit and tone of the translation on page 19; but if the "unconscious ease of French civilization" is preferred, one may resort to Baudelaire's *Le Chat* with the same result.

HENRY W. PRESCOTT

UNIVERSITY OF CHICAGO

Porta Maggiore, il suo ripristino e la sistemazione delle adiacenze. By ACHILLE PETRIGNANI. 45 pages, 30 illustrations. Tipografia Pettrignani, Rome 1938

With regard to the buildings of classical antiquity which have survived in situ and relatively unchanged within the constantly changing surroundings of Europe's older cities, we have come a long way from the quarrying and destruction of the Renaissance. For it is now generally agreed that such monuments must be preserved and, if possible, freed from later accretions and modifications, while under particular circumstances sober, scholarly restoration has proved its aesthetic and

historical value. In most cities the remains of ancient buildings are railed off, so to speak, from their modern surroundings and are protected by competent authorities from encroachment or deterioration. Thus they may be studied and enjoyed as detached objects, as unrelated to their settings as a classical statue to the average museum in which it is placed on exhibition.

But in this regard the modern city of Rome presents a peculiar problem. Because of the abundance of classical remains in situ which must not be removed or destroyed, the beauty and convenience which we expect from modern city planning cannot be achieved in many places by the simple expedient of railing off the past. These remains are too much an integral part of the modern city to suffer such treatment without impairing the harmony of the whole. The task, then, which is fully appreciated by the local and national government, is to make the past take its place harmoniously within the frame of the present, to integrate the ancient and the modern so that the beauty and usefulness of each is enhanced. It is a task which requires the science of the archaeologist and the art of the expert in modern city planning.

Professor Petrucci's monograph must be considered in the light of these observations. In brief, he presents a plan to restore the Porta Maggiore to its original state, to give it a more appropriate setting and to improve its function as a means of communication. His first nineteen pages are devoted to a historical study of the gate which was originally no more than an imposing arch built to carry two aqueducts, the Claudia and the Anio Novus, over two roads, the Praenestina and the Labicana. Later it was incorporated into the Aurelian wall as a city gate and as such underwent many modifications and received many additions before being partially restored to its original aspect at the beginning of the 19th century. This section is copiously illustrated with sketches and prints which record the changing form of the monument during the last four centuries. It does not dispense one from reading I. A. Richmond's discussion in his masterful book, *The City Wall of Imperial Rome*, 205-217, but it is useful for its summary of other, opposing views.

There follow two brief notes on the late name *Maggiore* and the adjacent tomb of Eurysaces; then the final section containing the author's restoration. This includes a return to the original level of the arch, the foundations of which are now 2.50 meters below the road which runs through it. The author observes correctly that the monument would thus regain its majesty and proportion and lose the unfortunate squat aspect which it now presents. Trees planted in the form of an exedra would adorn the piazza behind the arch while serving as a simple background to bring the color and form of the latter into relief. Finally, the present traffic congestion would be relieved through the ordered use of adjacent openings in the Aurelian wall.

Those of us who are familiar with the excellent work of this kind which is taking place in Rome today and who view with approval such a notable example as the Via dell' Impero will find Professor Petrucci's project reasonable and attractive. As an important classical monument, the Porta Maggiore deserves for its own sake to be seen in its original, harmonious state, while it is precisely in this state that it would add the most to the beauty of modern Rome.

HENRY T. ROWELL

YALE UNIVERSITY

Heliodori Aethiopica. Edited by ARISTIDES COLONNA. lix, 381 pages. Royal Polygraphic Press, Rome 1938 50 L.

Although the novel of Heliodorus, the *Aethiopica*, has been known for centuries, the editio princeps having appeared at Basle in 1534, so little work of a critical nature had been done upon it until recent times that a definitive text had never been established. One has been amazed in recent years at the vast amount of classical work going on in Italy, as apparent for some time in the field of archaeology and more recently in the publication of the valuable bulletin *Per lo Studio e l'Uso del Latino*, issued by the Istituto di Studi Romani, under the patronage of the government. Another evidence of this movement is the new series of Greek and Latin authors published at the order of the Duce by the Royal Academy of the Lincei. The present volume is one of this series and one can only feel grateful to those responsible for its production for giving us not only the first thoroughly scholarly edition of Heliodorus but also the first complete edition that has appeared since the Didot edition of Hirschig in 1856. During the last few years scholars have begun to turn their attention to Heliodorus and the progress made by Doerrie and Rattenbury, but a more exhaustive collation of most of the existing MSS. remained for the present editor. His work, even though it may not be absolutely definitive, represents the most advanced stage of the study of Heliodorus up to the present time. Contained in the *Prolegomena* is an exhaustive study of the various MSS. and of all the previous editions of the *Aethiopica*, and Colonna also attempts as far as possible to establish the manuscript tradition. His general conclusion is that a comparison of the readings of the γ and δ groups of MSS. is the most reliable means for establishing the readings of the archetype of the *Aethiopica*. In certain places however readings probably derived from a MS. of the Xth or XIth century which Colonna calls ϵ present a sounder text and better readings. Finally, MS. C, Vaticanus graecus 1390 (XIVth century), preserves the common text followed by Maximus Confessor in the passages which he quoted from Heliodorus in the VIIth century. It is to be hoped that this present edition of Heliodorus will arouse new interest in an author

well worth knowing. The form of the present book is extremely attractive and the typography excellent. The Greek type, although not the variety which we see used most frequently in this country, is very pleasing, clear, and not hard on the eyes. Excellent features of the edition are the very complete indices and the testimonia in regard to Heliodorus and his life and work. This volume in itself furnishes a working library for anyone desiring to study this author.

Though in all probability the work will not be perused to any great extent by the Hollywood producers, those gentlemen have no idea what a perfect scenario they are missing for a costume play that would provide as many thrills as any wild west show, and of a type that has not become hackneyed upon the screen. Even though they should not read beyond the first few chapters the initial scene in itself would intrigue their imagination: a desolate seashore on the African coast, a ship at anchor, a sumptuous feast spread out upon the beach, corpses stretched out upon the shore, and to cap it all a young lady of excessive beauty caring for a youth equally charming but sorely wounded. The possibilities for the producers are enormous. Then too the other interesting parts of the novel should not be overlooked, the pirate bands, the good priest Calasiris, the deaf old gentleman of Zacynthus, and the dramatic climax of the whole tale.

This carefully prepared and attractively published edition of Heliodorus puts us under deep obligations to the editor. Far from desiring to use the ostrakon recently found in the Athenian agora for the purpose of ostracising this modern Aristides, who fully deserves the cognomen *ex virtute borne* by his ancient prototype, my own vote would be given for awarding him free board in the Prytaneum.

DWIGHT NELSON ROBINSON

OHIO WESLEYAN UNIVERSITY

Vercingétorix Martyr. Le couronnement, Alésia, Rome. By MARIUS and ARY LEBLOND. 214 pages. Denoël, Paris 1938 25 fr.

In CLASSICAL WEEKLY 32.6 the first volume of this life of Vercingetorix was reviewed. The climax in that volume, *La Vie de Vercingetorix*, came at the end with Caesar's defeat at the hand of the young Arvernian chieftain. The sequel takes up the events following the disaster to the Romans at Gergovia. There are three peaks of interest in the work. The first is the crowning of Vercingetorix as king of all the Gallic tribes. This was effected by the influence of the druids, from whom the young leader had received his training. They were naturally interested in pushing to the fore one trained in their own ideals. Because of the power of these priests, even over Gallic kings, the authors do not think it out of place to insert nearly a whole *livre* on these same druidical ideals. The second high point in the

narrative is the siege of Alesia, which is graphically described. From this the story moves to the imprisonment and final martyrdom of the chieftain at Rome.

The authors, who have a long list of novels to their credit, have not written a solemnly documented biography, though they indicate on every page that they have an acquaintance with ancient and modern authorities, nor have they written a highly fictionized account of Vercingetorix's life. They might very possibly be charged by an American publisher with the uncommercial mistake of "falling between the two stools," for they have not here prepared a cup for the learned nor is this the brew that takes the masses. The authors have aimed at holding the intelligent general reader's interest and to that end have written short chapters in a vivid and dramatic style. There is no doubt that they are literary artists.

The book is highly sympathetic toward the Arvernian chieftain. Vercingetorix is pictured as a great leader of such patriotism and bravery that he inspired all Gaul, even the Aeduians, to resist Caesar, the plundering aggressor from beyond the Alps. The Arvernian appears as vastly superior to Caesar in his personal ideals and in his passion for civilization. Indeed Vercingetorix looms at the end of the story as another Christ, triumphing over evil by calmly enduring the vicissitudes of life and surrendering himself to the pitiless Roman to save his people from death. 'Ecce Homo Gallus' is the title of one chapter. The victim bears with unbroken spirit six years in the Mamertine prison, and then, at the conclusion of one of Caesar's triumphs, he is put to death.

Much of the book's popularity is probably due to ancient parallels with modern military developments, not specifically mentioned but implicit everywhere. Gallic lack of unity made it possible for the Romans to bring about the end of Gaul, but even then it was the ferocious and barbarous German cavalry that won the war for Caesar The book will find a ready acceptance among readers of anti-axis sentiment. Historians cannot deny that the work is interesting but they will prefer to say that it is a dramatic interpretation of history rather than an impartial study.

KEVIN GUINAGH

EASTERN ILLINOIS STATE TEACHERS COLLEGE

The Pindaric Odes of Ronsard. By ISIDORE SILVER. xv, 143 pages. Privately published, Paris 1937

This dissertation is primarily an exposition of Ronsard's failure in his Pindaric odes rightly to use his knowledge of Greece and of Pindar for the making of great poetry. Mr. Silver is aware that Ronsard could at times make excellent poems; but his book uses the parallels available in the field restricted to the "Pindaric" odes to show—what is well enough known—that in these Ronsard failed miserably.

The study begins essentially from the citations and

discussions of Pindaric parallels in Laumonier's critical edition of Ronsard. In order to complete the list of sources and thus obtain a full material basis for an estimate of the odes concerned, Mr. Silver prepared what I should call a motif-index of Pindar of some 12,000 entries (xiii); using this index with Rumpel's *Lexicon Pindaricum*, he went through Ronsard's odes and found a considerable number of parallels not noted by his predecessors, and corrected a few of Laumonier's designations of sources in Pindar. The seven-page appendix listing the citations added to those of Laumonier, with line-references to Laumonier's text, will be helpful to the student of Ronsard; it would be more helpful if the author had always distinguished between undoubted sources and mere parallels. And the complete index of passages concerned in the study, which must some day be made, could well have found a place here.

Mr. Silver's aim, however, was not merely to list passages, but to estimate Ronsard's debt to Pindar, and his achievement. Here again his predecessors, with smaller material collections, had arrived at pretty clear knowledge; what was necessary, therefore, was to fill in the gaps that could be discovered. These Mr. Silver has found in the treatment of Ronsard's intellectual debt to Pindar, that is, in the accounts of Ronsard's imagery, his relations with princes, his utterances on poetry, on himself, on peace and war, on ethics, religion and destiny. His book accordingly consists of an introduction on Ronsard's Greek studies and on his teacher Dorat (3-14), a section on Ronsard's Formal Debt to Pindar (17-43), including a chapter on Ronsard's method of adapting sources, the main section on the intellectual debt (47-117), and a conclusion on the Reasons for Ronsard's Failure (121-126).

Presenting the Greek and (usually Sandys') English of Pindaric passages together with Laumonier's text of passages of Ronsard, Mr. Silver shows that Ronsard abused his model pitifully from want of imagination: he misapplied Pindar's figures, begged where Pindar was independent, mistook Pindar's speed and daring for extravagance, even boasted in borrowed phrases of his own freedom. All this is sure, though not new; most interesting perhaps is the observation that since Ronsard knew a good deal of Greek families and festivals he might have seen "what the pitfalls in the imitation of Pindar were likely to be" (7).

Occasionally one feels that Ronsard has received even less than his due. It is the weakness of studies of this type that the worst copying is easily detected, while the best influence of one imagination upon another is very hard to demonstrate. Thus it is not difficult to show that on the whole Ronsard has degraded Pindar's material; it is extremely probable, but not demonstrable, that fine passages of Ronsard's odes which show no direct copying derive their fire from Pindar. Ronsard's is not an inferior mind: we need not assume

with Mr. Silver (84) that Ronsard could not interpret an allusive passage without Dorat's aid; nor (33) that Ronsard must have used a commonplace book, for Ronsard, a poet, may well have known much of Pindar by heart. Again Ronsard's odes are not better, but certainly they are more understandable, if we remember that his manner of studying and imitating, even his pseudo-Pindaric pride, are marks of the age; the French, who are not over-gentle to Ronsard, have remembered this. One would welcome, in this useful study, a model analysis of one of Ronsard's better odes, showing tangibles and intangibles for comparison with Pindar.

There are a short bibliography and a good index. Misprints, while rather numerous, do not seriously obscure the sense. Volume 3 of Drachmann's *Pindaric Scholia* is curiously ignored both in notes (35) and in bibliography.

GEORGE TYLER

WELLS COLLEGE

Interpretation der Agramer Mumienbinde.

By KARL OLZSCHA. viii, 217 pages. Dieterich, Leipzig 1939 (Klio, Beiheft 40) 13 M.

In 1892 the Viennese Egyptologist Krall discovered in the Museum of Agram (Zagreb) some mummy wrappings inscribed with a long text in Etruscan. These "Agram Linens", which contain about fifteen hundred words, are by far the most extensive Etruscan text that has come down to us. The text is written in the Neo-Etruscan alphabet which was current from about the fourth century B.C. on and has been dated roughly in the Augustan period. Some orthographic and phonetic peculiarities seem to indicate that the text is composed in a North Etruscan dialect (Pallottino, *Studi Etruschi* 11 [1937] 203). Scientific tests of fabric and ink have led, however, to the conclusion that the actual writing of this text had been done in Egypt (Wiesner in Krall, *Die etruskischen Mumienbinden* [1892] 63). Originally, the Agram Linens formed part of a book, but were later torn into five bands. These in their turn had dissolved into twelve fragments, and it was in this state that the Linens were discovered. The original book was cut into pieces without any apparent regard for the contents of the text, a circumstance that has been taken by most Etruscologists as a hint that no connection need exist between the funereal use of the Linens and the contents of the text inscribed.

Because of the fragmentary and effaced condition of the Linens the reading of the text presents difficulties in certain passages. An attempt to obtain new readings of the obscure passages with the aid of infra-red rays has somewhat remedied the situation (M. Runes and S. P. Cortsen, *Der etruskische Text der Agramer Mumienbinden*, 1935), but there is still much that remains uncertain and there are furthermore some lines

missing which can only be restored conjecturally. Finally, the division of the text into sentences and clauses is far from obvious and has to be worked out on the basis of internal evidence, which is a rather unsatisfactory guide in the case of the Agram Linens.

The most powerful obstacle to the interpretation lies in our ignorance of Etruscan vocabulary. Words of which the significance is safely known constitute a decided minority in this text. The meaning of some other words may be more or less closely circumscribed, but the multitude of the remaining *ignota* is such that the text admits of a very wide range of interpretations. So far, every scholar or amateur who has attempted an interpretation of the Agram text has been forced to build his interpretation around some arbitrary assumption about its general contents: a funerary book (Herbig); Etruscan religious poetry (Thulin); a ritual calendar of festivals (Thorp; Pallottino); sacrificial ritual (Lattes and Goldmann). Because we have no way to decide which, if any, of these arbitrary premises is the correct one, no interpretation can be regarded as more than an admissible theory. This is not to say that such attempts of interpretation are inane; frequently they advance us a long way toward a more secure understanding of some passages. We must insist, however, that all available comparative material of Etruscan language be considered; that the laws of linguistics be respected; and that historical probability be taken into account.

Olzscha's learned monograph satisfies these prerequisites. His starting point is the observation that four parts of the Agram text show similar construction indicative of a strophic division. He has elaborated this point in two articles (*Studi Etruschi* 8 [1934] 247 and 9 [1935] 191). In his book he proceeds to interpret some of these paragraphs on the assumption that they represent prayers recited at sacrifices. He compares especially the prayers of the Iguvine Tables, Cato's prayers in the *De Re Rustica*, Marcellus' prayer in Livy (24.38.8), and the prayer to the Moerae sung during the celebration of the secular festival of 17 B.C. Following rather closely the lead of the Iguvine Tables he manages in most cases to reconcile his interpretation with the comparative material and his translation is sober and in keeping with the style of Italic religious ceremonies. He discusses the problematic passages word by word and offers many suggestive remarks such as the translation of the word *flere* by *numen* and *fler* by *offertum* 'oblation' instead of Herbig's 'statue'. Interesting above all is Olzscha's theory that the Etruscans may have used transitive verbs in a passive sense thus avoiding the accusative, the existence of which case in Etruscan is strongly disputed.

This reviewer does not intend to present an exhaustive discussion of Olzscha's book, but he feels that he should indicate that at some points this theory of the contents of the Agram text seems to exhibit weaknesses. The first is that he attempts to eliminate any

mention of the dead from his text; yet the equation *aisna hinthu* is too well founded to be dismissed lightly. The second is that he has managed to interpret on practically no evidence whatever the enigmatic word *enas* as signifying the name of an otherwise unknown Etruscan city of Ena, obviously in order to produce a text that would be as close as possible to the Iguvine Tables. This is perhaps extending the *petitio principii* too far, especially if from this uncertain suggestion you go on to call the Agram Linens the "Ena Roll," and suggest that the whole text contains only public sacrifices for that honored city. But such flights of imagination will be found in any translation of the Agram text and Olzscha's translation is distinguished by relative caution and care. Students of Etruscan may disapprove of Olzscha's basic contention that the Agram text is a state ritual, or they may disagree with his translation of the various words and sentences, but agreeing or dissenting they will always find stimulating ideas and new material in his study.

GEORGE M. A. HANFMANN

HARVARD UNIVERSITY

A Hellenistic Greek Reader. By ERNEST CADMAN COLWELL and JULIUS R. MANTEY. xv, 229 pages. University of Chicago Press, Chicago 1939 \$2.

The publication of this, the first anthology of Hellenistic Greek for English-speaking students, was inspired by the interest of New Testament scholars in the general field of Hellenistic Greek, but it will also serve to introduce the classical student to an important phase in the history of the Greek language.

The authors have already made significant contributions to the study of Hellenistic Greek. Professor Colwell, who is head of the department of New Testament and Dean of the Divinity School at the University of Chicago, is the author of *The Greek of the Fourth Gospel* (Chicago 1931), and Professor Mantey, of the Northern Baptist Seminary, Chicago, is co-author with H. E. Dana of *A Manual Grammar of the Greek New Testament* (New York 1927).

The selections are fully representative of the Koine Greek; they include portions of the Septuagint (with apocrypha), the New Testament, such early Christian writers as Ignatius, Clement, Justin, as well as the Didache, the important Jewish-Greek writers Philo and Josephus, ten papyri, and the pagans Diodorus Siculus, Strabo, and Epictetus. Two selections of especial interest because of their recent discovery among the papyri are the closing sections of the Book of Enoch, and the story of the baptized lion from the apocryphal acts of Paul. The authors have not neglected the factor of general interest in selecting portions which are linguistically instructive.

The notes not only smooth the way for the beginner, but give reference to both classical and New Testa-

ment grammars, and the vocabulary has been prepared especially for the book; one might wish for more specific information on the place-names. There is a full bibliography, and an introductory section on the linguistic tendencies shown in the Koine. The book has been published by the planograph process, and the typing has been carefully done.

The publication of this volume at once raises the question why we do not have something comparable in the classical field. Many of the few hardy enough to undertake the study of classical Greek in college today pursue that study for only two years, and make the acquaintance of no more than one or two authors in that time. There are now a number of fine Latin readers available for second-year work in high school and college. Why cannot the same thing be done for Greek?

F. W. GINGRICH

ALBRIGHT COLLEGE

A Study of the Fragments of Three Related Plays of Accius. By CRONJE B. EARP. (vii.) 106 pages. Privately published (1939) (Dissertation, Columbia University)

Because of the mass of previous scholarship involved, this thesis, originally "begun with the intention of editing the fragments of Accius," has been restricted to "a study of the way in which scholars have handled the three plays, Achilles, Myrmidones, and Epinausimache" (preface). The theories here collected and evaluated by Mr. Earp are exceedingly diverse and often highly presumptuous inasmuch as the three dramas are represented by only twenty-nine fragments comprising approximately forty lines.

In general, Mr. Earp threads his way through this maze sensibly and soundly, aware throughout, and especially in the case of the Epinausimache, of the inconclusive nature of the results. Concerning the three brief fragments of the Achilles he cautiously concludes (22-23) that the play was concerned with the events of the opening books of the Iliad. This is credible so far as the evidence goes, but it is difficult to see how a proper tragedy could be constituted therefrom. The Myrmidones perhaps began with Achilles' rejection of the embassy's plea and extended through the rescue of Patroclus' body (66-67). Finally (104-105), the Epinausimache may have included the events from Patroclus' entrance into battle in Achilles' stead to the death of Hector or the ransoming of his body. Mr. Earp's arrangement of the fragments within the plays, also, usually creates the impression of verisimilitude.

Apart from the fact that this work is essentially only a collection of material, though, of course, useful as such, its most patent deficiency lies in cumbersome organization and excessive mechanics of footnoting and cross-reference. The one hundred and five pages are implemented with five hundred and seventy-two

footnotes; to cite the most flagrant instance, there are forty-nine "see aboves" on pages 98-101! The author proceeds by considering each play first as a whole with the theories thereon and then treating the individual fragments, again with the interpretations which have been suggested concerning them. Some of the unnecessary repetition and recapitulation is due to this faulty organization and could have been avoided by having the consideration of the play as a whole grow out of the treatment of the fragments.

A point of further criticism consists in the fact that there is a marked propensity both in the scholars whose views are cited and in Mr. Earp himself to approximate material in the remains of Accius to the Homeric version without sufficient thought of the possibility of creative activity on the part of the Latin dramatist, although the author's attitude is quite scrupulous concerning the similar question of the relationship between Greek tragedy and Accius (29): "I do not, therefore, consider it a legitimate practice to interpret the fragments of a play by Accius as if they formed part of a tragedy by Aeschylus or any other Greek tragedian." Of course, if the prop of Homer is removed, there remains very little evidence for the interpretation and location of the Latin fragments, and this would seem to indicate that the study of such fragments is essentially a rather unprofitable undertaking. It might at least be suggested that the subject of a doctoral dissertation should be so chosen as to involve investigation which is constructive in more than the secondary degree of analyzing work previously done.

NORMAN T. PRATT, JR.

PRINCETON UNIVERSITY

Essential Latin. By WILMOT H. THOMPSON, H. L. TRACY and ROSALIE A. DUGIT. xvii, 514 pages. Oxford University Press, New York 1939 \$1.35

This newly revised textbook from Canada will commend itself to many by reason of its emphasis upon learning to read a Roman author "at the earliest possible moment." More grammar than usual is provided and especial attention given to certain difficult constructions which are often postponed to a stage where gradual development of the principle and the repeated practice and review necessary for an automatic association of form and function are impossible.

In its exceptionally skillful organization the book marks a definite advance. A remarkably even distribution of difficult topics and unusually thorough treatment have been achieved. The constant effort to anticipate a student's difficulties, motivation of a principle by first introducing it in continuous narrative, and the provision of an abundance of concise, well devised sentences in Latin and English are praiseworthy features.

The book has ninety-nine lessons. Indirect statement, often the *bête noire* in elementary Latin, is in-

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roduced in the eleventh lesson. By continued discussion, practice and review the principle is firmly established in the first quarter of the work. An especially gratifying feature is the early and careful treatment of the important perfect participle. Study of its various uses begins in Lesson XIX and in the next ten lessons seventy examples for translation occur. Six lessons discuss the perfect participle before the ablative absolute is explained in Lesson XXXVI. The authors rightly emphasize its value as a clause-equivalent in the nominative and accusative cases as well as in the ablative absolute.

Teachers who would postpone the subjunctive will find Lesson LIV a satisfactory stopping place. The *cum* clause is the first subjunctive function taught; hence the longest practice period is provided for the use most valuable in narrative. The independent subjunctives and conditional sentences are presented last.

Other laudable innovations are: the introduction to verb forms through the second conjugation; simultaneous presentation of the four conjugations thereafter, except for the future; the study of the perfect tense next after the imperfect; deferred treatment of the rest of the perfect system and all the passives save the participle. First and second declension forms appear together, and the order in all paradigms is: nominative, accusative, genitive, dative, ablative.

A delightfully illustrated and interesting story runs through Lessons XI-LIV. It is an account of a Roman family living when Hadrian was emperor, a setting of rich possibilities. Of particular interest is the description of Roman Britain. A sketch of Roman history and an amazing number of facts about Roman life and civilization are interwoven. Much of the Latin has been adapted from Roman authors. In the second half of the book are fifteen reading lessons presenting well selected passages from Caesar, Cicero, Sallust and Nepos.

Most of the illustrative material relates specifically to the narrative that the student is reading, vivifying it at every turn. Many of the photographs are refreshingly new and picture not only objects and structures of ancient Rome but the beauty of Italy's scenery. Teachers will welcome the maps and the chronological outline of Roman history. (The omission of the period of 133-29 B.C. is regrettable.) Extremely interesting and instructive notes subjoined to the illustrations substantially enrich the book. The format is decidedly pleasing; and one's hand likes the volume.

When a book is in general so competent it would give a wrong impression to list many slight faults which revision can easily remove. Opinion will differ about terminology and such matters as the use of the genitive in *-i* and the preference given *-is* as the accusative plural i-stem form. Many will not like the kind of explanation, frequently employed, which seems to assume that the pupil's immediate problem is how to translate English into Latin.

A book which is in rapport with modern purposes in Latin teaching but which plainly centers attention upon the ability to read Latin fills a need. Many teachers who offer courses in beginning Latin in college or university, and some in secondary schools, will be interested in a text so conceived.

MIGNONETTE SPILMAN

UNIVERSITY OF UTAH

Uebersetzen und Uebersetzungen in der römischen Literatur. By HANS EBERHARD RICHTER. 93 pages. Tageblatt-Haus, Coburg 1938

This thesis discusses the practice of translating Greek works into Latin. The author examines the words used by the Romans to express the idea of translation (*transferre*, *vertere*, *interpretari*, etc.) and compares them with modern notions of "translation;" this vocabulary, unless qualified by special phrases (e.g., *ad verbum*), seldom connotes literal translation. He then illustrates various forms of translation from Cicero's and Germanicus' reworking of Aratus, and from Apuleius' translation of *De Mundo*. Cicero regards the original as "an oratorical and poetic arena;" Germanicus corrects factual detail, inserts myths, and strives to improve Aratus from a scientific or poetic standpoint; Apuleius, on the contrary, makes the impression of producing an original work.

Setting apart everything that is essentially independent though based on Greek models (and so eliminating, for example, the *Eclogues*, the weather signs in the *Georgics*, and any dependence of the *Aeneid* on Homer), Richter provides a convenient list of all translation-literature down to the seventh century A.D. He distinguishes translations of tragedies and comedies in the early period as occasioned by the needs of religious cults. Later, translation as an exercise in developing literary style became the vogue. Between 150 B.C. and 100 A.D. the Greek language was so widely known in Italy that translations in this period were mainly intended to provide the lower strata of the reading public with Greek material of an entertaining rather than educational character. But when, in the latter part of the second century A.D., knowledge of Greek died out, the market was flooded with translations that met the new needs of a people unable to read Greek originals; this led in later centuries to translations of Greek works dealing with such subjects as rhetoric, philosophy, medicine and pharmacology, natural science, mathematics, music, astronomy, geography and history. Thus the history of translation-literature becomes part of a larger cultural history. In this part of the discussion the author has necessarily omitted treatment of the large mass of translations that issued from the church.

Richter rightly contends that there is no such thing as strictly literal translation except in such simple thoughts as "the rose is lovely" or "the nightingale

sings;" all translation involves "reworking." He excludes from his consideration the reworking of phrases or larger passages that are incidental in Latin works; on this ground Vergil's Eclogues are absent from his list. The comedies of Plautus and Terence, on the other hand, are regarded as translations. In this reaction Richter emphasizes the use of *vortere* in Plautus' own account of his procedure; and doubtless he has also in mind the fact that Plautus in general "translated" a play as a whole (except in the cases of contamination) while Vergil, though he lifted the situation as a whole, filled in the framework with a mixture of original expression and borrowings from various idyls of Theocritus. The difference between Plautus and Vergil is clear in general, but a student of the interrelations of

Greek and Latin literature will be hampered by such a point of view; the historian of literature needs a broader basis, such as is furnished by Leo's differentiation: "Nachmachen, Nachahmen, Nachfolgen" (*Die Originalität der römischen Literatur*, Göttingen 1904).

Within the limits imposed by his definition, however, Richter has provided considerable help for the student of translation in a narrow sense. His comments on selected passages from Cicero, Germanicus, and Apuleius are suggestive, and his list of "translations" will be of practical service. Misprints are somewhat frequent, and Catullus, by an obvious slip, is listed among the prose writers (49-50).

GRACE L. BEEDE

UNIVERSITY OF SOUTH DAKOTA

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ANCIENT AUTHORS

Callimachus. E. A. BARBER. *Notes on the Diegeseis of Callimachus* (*Pap. Mil.* 18). Suggested emendations and interpretations of Vogliano's new text of the Diegeseis.

CQ 33 (1939) 65-8

(Fine)

Cicero. ROBERT EPES JONES. *Cicero's Accuracy of Characterization in his Dialogues*. Though Cicero is careful to avoid historical errors in his dialogues, he frequently misrepresents the characters. His softening of Cato's harshness is a typical example.

AJPh 60 (1939) 307-25

(De Lacy)

Euripides. J. A. SPRANGER. *A Preliminary Skeleton List of the Manuscripts of Euripides*. Spranger is anxious to receive any additions to or corrections of this list of MSS.

CQ 33 (1939) 98-107

(Fine)

Gellius. HARRY L. LEVY. *Gnomonica in Aulus Gellius*. Gellius has confused the Greek mathematical gnomon—a figure the shape of a carpenter's square—with the more familiar sundial. The former pertains to arithmetic, the latter to astronomy.

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Horace. CRAIG LA DRIÈRE. *Horace and the Theory of Imitation*. Since Horace's criterion of poetry is stylistic, he does not consider imitation an essential quality of all poetry, but only as the distinguishing mark of one species of poetry.

AJPh 60 (1939) 288-300

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Pindar. H. J. ROSE. *Two Difficulties in Pindar, Pyth. V*. In the first passage, lines 15ff., R. removes the comma after *πολίον* and argues that this genitive should be taken with *ὀφθαλμός* which is used metaphorically. In the second passage, lines 78ff., "we" must refer to the Aigeidae.

CQ 33 (1939) 69-70

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GREGORY VLASTOS. *The Disorderly Motion in the Timaios*. Refutation of the interpretation of "the disorderly motion of *Tm* 30a, 52d-53b, and 69b as a mythical symbol."

CQ 33 (1939) 71-83

(Fine)

Vergil. J. BAYET. *L'immortalité astrale d'Auguste, ou Manilius commentateur de Virgile*. For the interpretation of Georg. 1.32-35 Manilius is invaluable. He permits us to determine the sense of certain phrases, e. g. *tardis mensibus*, and also gives its full significance to the astral apotheosis which Vergil reserves for Octavian. At a time when astrology was about to substitute for the Chaldaean zodiac (eleven signs) the Egyptian system with twelve signs, Vergil seizes the opportunity to place Octavian in the sign soon to be called Libra, symbol of equity, human labor, social order, and Dionysiac abundance. The position of the emperor in the zodiac reflects his birth on September 23, 63 B.C. before official propaganda (after 28) placed it in Capricorn (December-January). Vergil is in accord with Manilius 1.798ff. Unlike Horace (*Carm.* 1.2 and 3.3) who colors his formulae with Hellenic pigments, Vergil evokes with sincerity the science and ideology of his time.

REL 17 (1939) 141-71

(McCracken)

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RA 13 (1939) 5-25

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Hesperia 8 (1939) 91-100

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